Cruikshank (Robert) and Agnew (Andrew)
Cruikshank vs. Agnew or a View of Sir Andrew
Agnew's Bill for the better observance of the Lord's
Day. London, 1833 '30 Bas

A.J.P

THE THREE CRUIKSHANKS.

Of this work only 500 copies have been printed for sale in England and America.

No.....

THE

THREE CRUIKSHANKS.

A

BIBLIOGRAPHICAL CATALOGUE,

DESCRIBING MORE THAN 500 WORKS

(Including a few Etchings and loose Plates), with their correct Collector's condition, number of Etchings and Woodcuts in the principal items, and their present market values,

ILLUSTRATED BY

ISAAC, GEORGE, & ROBERT CRUIKSHANK,

COMPILED BY

FREDERICK MARCHMONT.

(Author of "A HANDBOOK OF ANONYMOUS AND PSEUDONYMOUS LITERATURE."

THE INTRODUCTION BY

JULIAN MOORE.

WITH ILLUSTRATIONS.

London:

W. T. SPENCER, 27 NEW OXFORD STREET, W.C.

1897.

ALL RIGHTS RESERVED.

TO THE MEMORY

OF

AN OLD AND ESTEEMED FRIEND,

THE LATE

F. P. DELAFOND, ESQ.,

(*A well-known "Cruikshank" Collector*),

To whose experience I am indebted for much of the information contained in this work, and whose kind and valuable assistance materially lightened my labours in the earlier stages of its compilation,

THIS LITTLE VOLUME

IS

DEDICATED.

PREFACE.

The compilation of this small volume was commenced some five years ago, and worked on at such intervals as my professional engagements permitted until June last, when my late friend, F. P. Delafond, Esq., an ardent Cruikshank Collector, met with his unfortunate death. The loss of his valuable and always cheerfully-given assistance, tempted me to abandon the undertaking, but, happening to mention the work to Mr. Walter T. Spencer, the well-known bookseller and authority on all matters connected with "Cruikshankiana," he kindly volunteered his assistance wherever I was in doubt about any item, an offer of which I gladly availed myself, and proceeded with the compilation, and the following pages are the result. No pretensions to exhaustiveness are put forward, but this little work contains the "*nucleus*" of a Collector's Hand-book, and all corrections or additions towards a future issue (should one be required) will be thankfully received and acknowledged. My best thanks are due to Mr. Spencer for his courtesy in sparing me so much of his valuable time and knowledge, also for the loan of the unique items of "Cruikshankiana" here reproduced in fac-simile.

To J. Slark, Esq., I am indebted for the gift of the original MS. of his unpublished Cruikshank Bibliography,

which has been of great service to me in verifying dates of publications; and some items with which I was unacquainted have been forwarded to me by T. Warde, Esq., of Sheffield, and duly made use of in the work.

The reader is asked to be kindly indulgent with respect to any little errors which may have escaped notice in the final revision of the MS., in extenuation of which I can only plead my precarious state of health during the last three months, the reading and arrangement of the copy having served to beguile the weariness of many hours of extreme pain and insomnia. The Catalogue consists *mainly* of First Editions, and care has been taken in supplying the correct collector's state (which makes so vast a difference in the value of this class of book), number of plates, where mentioned, publishers' names, and fixing approximate or actual years of publication to those items issued without dates, which form no inconsiderable portion of the number of works noticed.

June, 1897. F. Marchmont.

INTRODUCTION.

IN a book appearing at the present time on the etchings of The Three Cruikshanks, some comment seems inevitable on the many harsh criticisms that have recently appeared upon their work; and more especially on the work of him who, admittedly, was the greatest of all three.

Mr. Pennell has expressed the opinion that but few persons can imagine the greater part of George Cruikshank's drawings to be anything but rubbish. Mr. George Moore compares them adversely with those of Charles Keene, and Mr. Gleeson White, in his interesting work on *English Illustration in the Sixties*, has thrown in his lot with these authorities. Yet, in other lines of art-appreciation collectors are not considered to be particularly incompetent: they are indeed looked on as the world's referees on everything that concerns their loved hobby; and hence, the probability of many complete answers being readily available from their side seems, even at first glance, to be assured. For my part, I strongly suspect that the authors of the denunciations I have quoted wrote without knowledge of the works on which the celebrity of Cruikshank chiefly rests, and that they judge him by ones that, although much the oftenest printed, are not among his best. *The Scourge*, *The Meteor*, *The Life of Napoleon* (in one volume), and *The Humourist* are, I fancy, as unknown to Cruikshank's assailants as are the keenly reasoned praises that have been written of him by critics like Ruskin, Hamerton, and Rossetti. It is, however, within the four volumes named that Cruikshank's admirers see, or fancy they see, much of the merit that induces them to lay out many guineas in his honour. Could his latest critics but examine the coloured etching from *The Humourist* that is somewhat roughly reproduced here, I think they would admit that it possesses many of the qualities of art—of course, adapted to caricature—that we

admire in Morland and in Hoppner. Every line, too, in the stalwart back of the innkeeper at page 27 is traced by fingers endowed with a sense of rhythm, while the figure of the young man in the illustration to "St. Kevin's well" shows the characteristic lightness of youth in every limb. These designs display 'quality' and charm in the drawing, an ability to think and see artistically, and, taken in conjunction with many of the other etchings in these

charming volumes, form, I think, a portion of English eighteenth century art that we could not spare.

Many other examples of George Cruikshank's early and most obviously artistic work might be given as proof that he was possessed, at least in early manhood, of all the finer qualities of the artistic temperament; but, in the short space at my disposal, I can do no more than indicate to those who are not unwilling to be convinced where

they may find the different phases of his genius expressed with thoroughness and conviction.

In 1823, or shortly after the appearance of the last of these works, Cruikshank came to see that a very great change was coming over English life, and that the 'manner' he had formed out of the eighteenth century tradition was not suited to depict it. The robust heartiness of King George's Glorious Days was giving way to the tamed-down respectability of our time; and, therefore, following the example of many other artists of the past, he set about to invent a second 'manner.' In this, as in a certain sense, Mr. Ruskin has suggested Cruikshank was inspired by the work of Rembrandt, in whose realism and frank worldliness he no doubt felt lay the elements out of which the art of the future must be formed or it would cease to be in sympathy with current life.

The almost unequal amount of change in a like period of time that the world went through at this date might have wrecked a talent less healthy, but, strange to say, it is in this second manner that some of the most perfect examples of George Cruikshank's work are to be found. These are so enthusiastically sought after that, although less rare in actual numbers than the others, they are practically of like difficulty to procure, and so the critic may be excused for being ignorant of their existence. Still, there are, in some of Cruikshank's best known books, plates and isolated figures that are not unworthy of comparison with designs that enjoy greater fame, and, not to seem prudently elusive I shall, as far as possible, illustrate my remarks, from these volumes. Thus, in *Greenwich Hospital*, besides other excellent groups, the figures of the old settler and his goat are, by curious anticipation, drawn quite in the manner of Charles Keene, and neither are unworthy of comparison with his work, while they possess a freshness and spirit that Keene could hardly have equalled. Even in *Oliver Twist*, too, mere art-merit is not absent. The attitude of Morris Bolter—a country yokel in a

smock frock—in the plate of *The Jew and Morris Bolter understand each other* is perfectly 'observed,' and the other figures do not offend me. Fagin is very well drawn in the plate called *Oliver introduced to the respectable old gentleman*, and the hot air of the room is also well suggested. The face, too, of Fagin has very much higher merits of drawing than are usually discussed in art criticisms—illusive foreshortenings that evade the attentive eye, and that even the artist himself might have been unable to reproduce. The figure of Sikes on the roof—in the plate that is called *His last chance*— will probably not bear mechanical criticism in every detail; but the double attitude of leaning over the parapet to guage the distance he must drop into the mud of the Folly ditch, and that of straining the rope he has fixed round the chimney has been caught after an amount of well-concealed effort that is worthy of all praise. A sense of hurried action, and of nervousness is over the whole figure, and the presence of the mob is also distinctly felt—the invisible mob that is howling execration at "the murderer" and calling frantically for the too slowly approaching ladders with which it hopes to cut off "his last chance."

It is, however, in *Oliver Twist* that admirers of Cruikshank are wont to admit that the characteristics are first shown that have alienated from him the admiration of artists and critics. The melodramatic character of Dickens' story—at least, in so far as it lends itself to illustration—seems to have haunted him for years, and, while etching the plate of *Fagin in the cell*, he seems to have first discovered the wonderful executive ability he possessed as an etcher—a circumstance that led him, later on, to rely more and more completely on technical excellence alone. In Cruikshank's next work, *Jack Sheppard*, all these characteristics are repeated, and in Ainsworth's other novels; with which he was particularly occupied about this time; a like amount of melodrama, and of technical accomplishment in the etching, are to be met side by side;

till at last—I think, in *Windsor Castle*—the minimum of charm and freshness in the drawing, and maximum of achievement in technique, find themselves in strange and discordant union.

It must not, however, be supposed that if collectors purchase these books at somewhat excessive prices they are for a moment ignorant of the fact that all these designs possess such faults as I describe. Works of this character, though not wholly satisfying to an artist's admirers, reveal, through false ways and true, the development of his mind, just as, to those of us who admire our old Drama, and who share Mr. Furnival's views about the *Hamlet* quartos, there exists a deep interest in tracing the growth of the conception through both texts, and in examining the alterations—the 'proof' alterations—of our great dramatist in the second and improved version.

We now approach the most illustrious of all Cruikshank's works, the little volumes that for their size and weight are the most valuable books ever printed, and which, till recent years, every writer on etching, or illustration, tried to find some excuse for speaking of within his work, so deeply did they fascinate every one who made even their very slightest acquaintance. "The illustrations of Grimm's Fairy Tales," says Mr. Ruskin, "are of quite sterling and admirable art; they are unrivalled in masterfulness of touch since Rembrandt, and in some qualities of delineation unrivalled even by him. I would gladly say much in their praise as imaginative designs, but the power of genuine imaginative work, and its difference, from that which is compounded and patched together from borrowed sources, is of all qualities of art the most difficult to explain, and I must be content with the simple assertion of it." Of one of the etchings (reproduced on the next page, through a wood cut by the late L. A. Wheeler), Mr. Hamerton says: "The two elves, especially the nearer one who is putting on his breeches, are drawn with a point at once so precise and vivacious, so

full of keen fun and inimitably happy invention, that I have not found their equal in comic etching anywhere. . . . The picturesque details of the room are etched with the same felicitous intelligence, but the marvel of the work is in the expression of the strange little faces, and the energy of the comical wee limbs."

In the little volumes of the *Fairy Library*, *Three Courses*

and a Dessert, *Mornings*, and *More Mornings at Bow Street*, *Bombastes Furioso*, and *Points of Humour*, we also see the ability of Cruikshank in his second manner most perfectly expressed. His powers as an etcher, and his extraordinarily fertile imagination do not in these lead him to forget the more needed, if more homely qualities of art. The figures and landscapes are usually drawn with academic correctness, tempered with only such an amount of personal style and

manner as no critic could object to, and as no true critic would dispensewith. In the way in which our national types —witness the grooms in the following tiny drawing—and the success with which the spirit of the whole scene is depicted; at once, its fun and its cruelty; we see some of the ideals that the artists of old days sought most particularly to attain. The oil painters, who condescended to patronise book illustration about 1860, were 'superior' persons, who knew their value, and despised such humility, and absence of self-consciousness. They brought to illustration "a feeling for

line," an "observation of the figure," and other academic traits, that, insisted upon somewhat too obviously, and too persistently, weighed down the light skiff they had embarked in, and made their work in this character look more like highly finished studies for oil paintings, than designs that were intended to look spirited and alive, in the drawing merely. These artists in still life, these most perfect of drawing masters, as at least they showed a strong tendency to become, when working with pencil merely, could no more have depicted the vivacious elves I have quoted, with Mr. Hamerton's encomiums, than the creator

of these sprites could have painted the oil pictures that are the glory of our time.

Compared with theirs and with ours Cruikshank's was an art that endeavoured to maintain the old tradition of "remoteness," and working under the difficult and admirable limitation of making art work interesting in some way to ordinary intelligent persons as well as to artists merely. His designs give to every book he touched, as do those of Durer, Lutzelburger and all the early illustrators, a character of lightness and vivacity that brightened a dull text, and went pleasantly with a merry one. They have not the mere sketchiness of such modern work as aims at this, or the sleepiness and self-consciousness, both of the more deliberate efforts of our publishers, and, I fear I must add, while admitting the presence of all the merits claimed, of the books that belong to Mr. Pennell's and Mr. Gleeson White's "golden age." In the early 'eighties, and through forms of expression greater perhaps than book illustration can boast of being, the art of 1860 has already got itself into trouble through the ill-directed enthusiasm of its admirers; and, to argue that it is good, because Cruikshank's is bad, is to display, once again, the want of humour that seems to follow it without pity, and that causes many to associate it, to some extent even yet, with the idyl of Bunthorne and his maidens.

I am asked to state that outside this introduction the illustrations of this volume are not intended to advance Cruikshank's ability as an artist. They are informal expressions of his genius that exhibit his manner of work, and throw interesting light on his character and ambitions. It is hoped, therefore, that they will receive the same tolerant consideration as must also be extended to the writings of able critics, who,—for want of specialist information, where specialist information is of all concern, — have been led into making unhappy declarations that are, of course, in no ways detrimental to their general fame.

September, 1897. JULIAN MOORE.

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4

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5

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6

Ainsworth (W. Harrison) *Rookwood*. A Romance, with 12 full-page etchings by G. Cruikshank, and portrait of the author after D. Maclise. 8vo., cloth, uncut edges. *Macrone*, 1836. First illustrated edition. The cloth has a gilt back, designed by G. Cruikshank. Value £7 7s.

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55

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56

BLAKEY (R.) *Old Faces* in New Masks, with frontispiece and engraved title page by G. C. Post 8vo., pictorial cloth, uncut edges. *Kent*, 1859. FIRST EDITION, 12s. The engraved title contains seven figures of faces in masks, and the frontispiece is divided into eight compartments

57

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58

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59

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60

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61

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62

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63

Book of Trades (The), or Library of Useful Arts, with upwards of 60 copper plates (some engraved by G. C.). 3 vols., 18mo., boards, uncut edges. *Tabart*, 1806-7. Value 30s.

64

Bombastes Furioso, a Burlesque, with frontispiece designed by R. C., engraved by Bonner. Fcap. 8vo., wrappers, 1830. Value 25s.

65

Bowring (Sir J.) *Minor Morals*, with etchings by G. C. 3 vols., small post 8vo., boards, uncut edges; 1834-9. First Edition. A good bright copy easily realises 30s.

66

Brighton.—*A Comic Sketch*, with 7 engravings by R. Cruikshank. Fcap. 8vo., wrappers, 1830. First Edition. Uncommon, but only worth 2s. or 3s.

67

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68

British Beehive (The), a Penny Political Picture for the People, &c., designed by G. C. in 1840, and altered and etched by him in February, 1867, 4to. 1867. Value 10s. 6d.

69

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70

Brother Jonathan, or "The Smartest Nation in all Creation," edited by Paul Patterson, with 8 full page coloured and other plates by R. Cruikshank. Parts 1-4 8vo; pictorial wrappers, also designed by R. C. *Cunningham*, 1840. Only the four parts were issued. Value 35s. The work was afterwarks completed and published in Book Form as follows:—*The Playfair Papers*, or Brother Jonathan, "The Smartest Nation in all Creation," with 10 full page (9 coloured) and other engravings (the engraved title illuminated in gold), all designed and etched by R. Cruikshank. 3 vols., cr. 8vo., cloth, uncut edges. *Saunders*, 1841. Value £4.

This item, complete in above state, uncut, with all the plates, is very difficult to procure. Some copies contain 8 plates only, the engraved illuminated title being absent, others contain 9 plates, *and* the illuminated title, whilst the *cloth* exists in two states. The four numbers previously mentioned are very rare. I have only seen *one* copy.

Geo. Cruikshank.

24 Aug. 1825

S. Robins

I am sorry to find you will be "poor this week" - I have been so this some time - but really joking apart.) I have promised to pay about ~~[illegible]~~ 8 Pounds this week. which I must do by "Kook or by crook" - try what you can do for me. you will find that after a another week or so my requests will be exceedingly moderate -. you of course see that I am working hard -. but how is it you don't get Plates 1 & 2 coD:- ? !!
what's the Matter Now ?!!!

you will receive tail pieces
for are thrown herewith —
& also "Capt. Switzer". —

Plate 3d. to morrow or
Friday — is there
any thing else
wanted
from
Yours
my
truly
Geo Cruikshank

I wish you w'd give me
a bit of Blotting paper — I mean anti-blotting.

71

Brough (R. B.) *The Life of Sir John Falstaff*, with a Biography of the Knight from authentic sources. 20 full page etchings, by G. C. Impl. 8vo. 10 monthly parts, in pictorial wrappers, uncut edges. *Longmans*, 1858. Value in this state £12 12s. Also issued in pictorial cloth, uncut edges. 1858. Value £5 10s. First Edition. A very few *cloth* copies contain the full page woodcut that appeared on the monthly wrappers, when this occurs, it is worth £6 10s.

72

Brough (R. B.) The set of 20 etchings to illustrate this work were also issued separately, in one wrapper, roy. 8vo. size, *Longmans*, 1858. Value £3 3s.

73

Bruce (C.) *Mirth and Morality*, a Collection of Original Tales, with 21 engravings by G. C., post 8vo., cloth, uncut edges. *Tegg*, 1834. First Edition, and very rare. 30s.

74

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75

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76

Buonaparte.—*John Bull and Buonaparte.* Dialogues, Speeches, Addresses, &c., on the French Invasion, with a folding coloured frontispiece by G. C. 8vo., wrappers, uncut edges. *Fairburn*, 1803. First Edition, and very seldom occurs for sale at all. Value 30s. or more. The subject of the frontispiece is "John Bull peppering Buonaparte in the front and rear."

77

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78

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79

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80

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81

Buston (G.) *Political Quixote*, or Adventures of Don Blackibo and his Trusty Squire. Vignette by G. C. Post 8vo., boards, uncut edges. 1820. Value 10s. 6d.

82

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84

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85

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